

THE ARCHITECTS NEWSPAPER

03_02.16.2011

EAST COAST WWW.ARCHPAPER.COM IF IT MATTERS, WE TELL YOU

\$3.95



Looking east on 65th Street.

COURTESY DS+R

DS+R'S NEW PEDESTRIAN BRIDGE AT LINCOLN CENTER

CATWALK FOR CULTURE

Lincoln Center now hosts New York's semi-annual Fashion Week, but this spring a different kind of catwalk will unfold at the culture hub.

A slightly skewed pedestrian bridge designed by Diller Scofidio + Renfro (DS+R) will span across 65th Street, linking the main campus to the

Rose Building and Juilliard. The bridge represents the last component of the Center's renovation project. After an

continued on page 11



COURTESY PENN DESIGN

DETLEF MERTINS, 1954-2011

Every now and then, we are lucky to spend time with someone who quietly ends up playing a big role in reshaping our imagination. Every now and then, our discipline is lucky to meet them, too. Such people change architecture's aspiration. The field itself becomes more sensitive, more alert. It's as if everything gets more detailed, and each detail starts to matter, inviting shared fascination and close observation but also offering opportunities for individual designers, scholars and teachers to intervene, to instigate or participate in an active

continued on page 7

WHAT'S IN STORE

THE EVOLUTION OF GROCERY STORES, FROM BANAL STOCK ROOMS TO GRANDIOSE FOOD HALLS. SEE PAGES 12-14

CONTENTS

02 SCHOOL ON HIGH LINE

06 SAFDIE'S LATEST

22 EISENMAN'S LATENESS

03 EAVESDROP
16 DIARY
19 MARKETPLACE



COURTESY NYC DCP

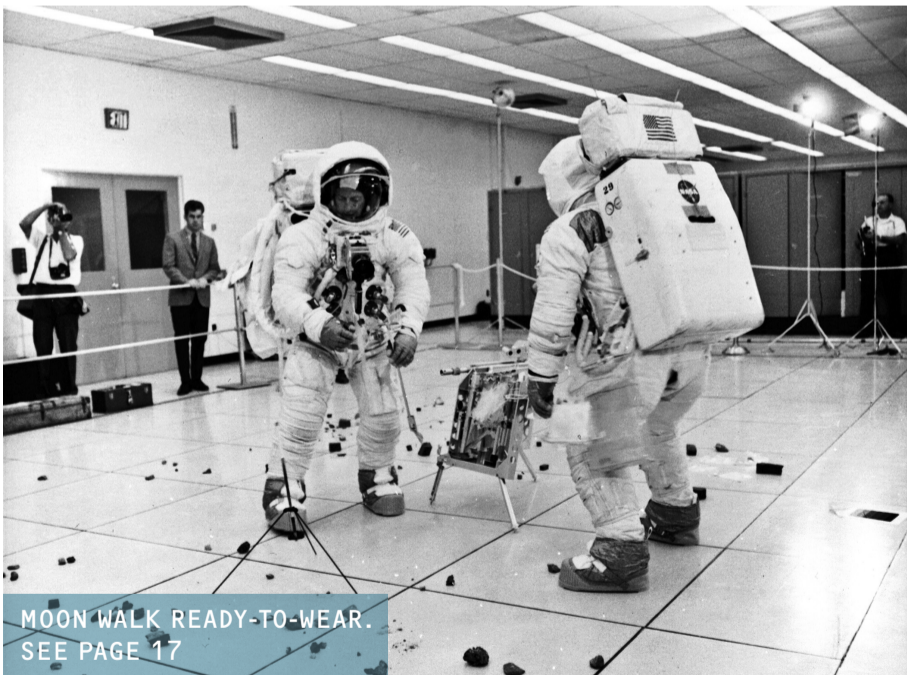
PROPOSED REZONING FOR MIDTOWN'S WEST SIDE

A HELL'S KITCHEN REMODEL

The Department of City Planning (DCP) is proposing a zoning 'refresh' for Hell's Kitchen. On January 24, it presented Community Board 4 with a new zoning framework that attempts to merge community concerns with new uses, especially for 11th Avenue.

The proposed district is bound by 43rd Street to the south and 55th Street to the north and sits between 11th and 12th avenues. The area, once filled with manufacturing and shipping businesses, is now home to the

continued on page 3



MOON WALK READY-TO-WEAR. SEE PAGE 17

COURTESY NASA/JOHNSON SPACE CENTER



COURTESY H+Y

NEW DIGS

Founded as a professional organization in 1867, the Boston Society of Architects (BSA) is one the oldest and the largest AIA chapters in the country. Long located in a historic, if cramped space at 52 Broad Street, the building lacks street frontage, preventing the chapter's leadership from reaching a broader public. So with the same reinvigoration aims as New York's Center for Architecture, the BSA is building a new headquarters, one it is hoped will engage chapter members as well as the public at large.

The chapter found space in a new building—built behind a

continued on page 5

PRSR STD
US POSTAGE
PAID
ITHACA, NY
PERMIT
No. 188

The Architect's Newspaper
21 Murray St., 5th Floor
New York, NY 10007

PUBLISHER

Diana Darling

EDITOR-IN-CHIEF

William Menking

EXECUTIVE EDITOR

Julie V. Iovine

MANAGING EDITOR

Molly Heintz

ASSOCIATE ART DIRECTOR

Dustin Koda

MIDWEST EDITOR

Alan G. Brake

SPECIAL PROJECTS

Jennifer K. Gorsche

ASSISTANT EDITOR

Tom Stoelker

ASSISTANT WEB EDITOR

Branden Klayko

ASSISTANT MARKETING MANAGER

Lynne Rowan

CIRCULATION ASSISTANT

Linh Thoi

EAST COAST ADVERTISING

Jeff Greif

MIDWEST ADVERTISING

Rob Brockley

EDITORIAL INTERNS

Cindy Chun

Alyssa Nordhauser

PUBLISHING INTERNS

Hans Parker

Elizabeth Whitcomb

CONTRIBUTORS

MARISA BARTOLUCCI / SARAH F. COX /
DAVID D'ARCY / THOMAS DE MONCHAUX /
PETER LANG / ALEXANDRA LANGE / LIANE LEFAIVRE /
STEPHANIE MURG / LUIGI PRESTINENZA PUGLISI /
KESTER RATTENBURY / CLAY RISEN / AARON SEWARD /
D. GRAHAME SHANE / ALEX ULAM / GWEN WRIGHT /
PETER ZELLNER

EDITORIAL ADVISORY BOARD

PAOLA ANTONELLI / M. CHRISTINE BOYER /
PETER COOK / WHITNEY COX / MELISSA FELDMAN /
ODILE DECOQ / TOM HANRAHAN / SARAH HERDA /
CRAIG KONYK / REED KROLOFF / JAYNE MERKEL /
SIGNE NIELSEN / HANS ULRICH OBRIST /
JOAN OCKMAN / KYONG PARK / CHEE PEARLMAN /
ANNE RIESELBACH / TERENCE RILEY / KEN SAYLOR /
MICHAEL SORKIN / MARK STRAUSS

GENERAL INFORMATION: INFO@ARCHPAPER.COM
EDITORIAL: EDITOR@ARCHPAPER.COM
ADVERTISING: DDARLING@ARCHPAPER.COM
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 09, ISSUE 03 FEBRUARY 16, 2011. THE ARCHITECT'S NEWSPAPER (ISSN 1552-9081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2011 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT
PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191;
WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

SPEAK EASY

Recently on Slate.com, the highly regarded architecture writer Witold Rybczynski in a short essay called “A Discourse on Emerging Tectonic Visualization and the Effects of Materiality on Praxis” took aim at an easy target: how architects express themselves.

With a curiously condensed timeline—the implosion of Pruitt-Igoe in 1972 leads to the collapse of rigid modernism and the rise of postmodernism driving architects to theoretical excess—Rybczynski arrives at a list of overworked words, among them discourse, assemblage, conditionality, that do sound vacuous out of context. He ends with a definition of “archispeak” from the *Urban Dictionary*, and a snicker: “‘Large, made-up words that architects and designers use to make themselves sound smarter than you (you being the client or the confused observer of design). It does nothing to inform or enlighten the consumer of architecture and mostly serves to numb them into obedience or self doubt.’ That sounds about right,” he concludes.

Ha. Ha. But now the joke may be on the critic. It is true that architects have an awful tendency to speak in jargons. There’s academic language, a truly codified secret handshake of a lingo teaming with references to books rarely consumed outside of the classroom and to concepts flung light years away from the act of building. Just as opaque are technical vocabularies used by the trade and merged with business and marketing verbiage to explain not much of anything: “propelled multitrade pre-fabrication of hospital components to a new level” is an all too typical example selected randomly from a popular architecture magazine.

That architecture schools are more likely to teach theory and criticism than basic writing in English does not help. Satire aside, complaints about the illegibility of architectural communication go back at least as far as Frank Lloyd Wright who often seemed to write and speak in secret incantations. Rybczynski and the *Urban Dictionary*, however, are wrong to suggest that the point is to intimidate or convey superiority. It is more like enthusiasm gone awry, a misguided effort to convey the complex dynamism of three-dimensional space with hyped-up words. There are better ways, and a new generation is trying them out.

Yes is More is a manifesto by Bjarke Ingels Group in the guise of a comic book. Fellow practitioners might understandably be peeved by the inundation of press that this recently transplanted Dane with relatively few built works has received. Directness is part of his appeal. Of course, invoking a surf n’ turf metaphor to describe his new riverfront 57TH Street tower with a courtyard lacked elegance, but it got the job done. His comic book manifesto may be part stunt, but it is readable, and available as an iPad app. Instead of “positing complex interdependencies” as so many architects strain too often to do, Ingels provides an animated backstory for each project, distills process into thought bubbles, and—through group photos taken in the office and at the site—conveys an authentic sense of collaborative effort. Sure, some of it is gratingly clever and patently self-promotional. But its excitement of purpose is contagious, and it is interesting to read.

This is not something to be tried by anyone a day over 36 years old, but the notion of expressing ideas with a simple clarity, a sense of excitement, and the a confidence that good ideas need no elaborate elocutions would be a welcome speech to hear from architects of any age.

JULIE V. IOVINE

A NEW GLOBAL SCHOOL CALLS FOR A NEW KIND OF ARCHITECTURE



COURTESY AVENUES

Master Classes

On February 1, a crowd of 300 educators, politicians, and journalists got a crash course in what big, ambitious doses of money can do for private education. From the team that created the not-entirely-successful Edison Schools project led by Chris Whittle and Benno Schmidt, Avenues: The World School is a K -12 independent school focused on “individualized, personalized instruction” as well as all things international. Where a generation or so ago the buzz words in education were community and diversity, Avenues will promote “mastery” and “early success.” The first slide in the powerpoint noted that 200,000 Americans currently study Mandarin, while in China, 300,000,000 have already learned English.

Avenues’ new home will be a retrofitted warehouse on 10th Avenue designed by Cass Gilbert in 1928. Perkins Eastman, architects of record, and Bonetti/Kozerski Studio will preside over the transformation of the 215,000-square-foot, 10-story concrete industrial beauty that sits alongside the High Line between 25th and 26th streets. Listing clients as including Todds, the Ford Models, and Andre Balazs Properties, Enrico Bonetti noted that his firm was selected because they had never designed a school interior. (Perkins Eastman has done over a dozen.) The idea is to give the space a “Chelsea loft feeling” including large community rooms, some with 30-foot ceilings, at the center of each 20,000-square-foot floor. These well-lit social, study, and meeting spaces will apparently stand in for libraries. At the entrance, a grand staircase—a popular pedagogical gesture, these days—will ascend three flights providing immediate views of the High Line at the top. The cafeteria will take even more advantage of the elevated park with terraces that hang over it as closely as possible.

Throughout, concerted efforts will be made to take advantage of the city—and the building itself—for teaching moments. Whittle described how the structure’s concrete columns diminish in size with each floor as engineers at the time adjusted their load bearing requirements. Getting students to analyze the percentage change or calculate the cement used, he said, could easily be incorporated into the curriculum, as will “recreation” on the High Line, although that plan will probably be stifled once teachers see the No Running signs. “It will be the first purpose-built school aligned to reflect a curriculum,” according to Dominic Kozerski.

With a \$75 million budget, \$60 million for infrastructure, Avenues is scheduled to open in the Fall of 2012. The goal after that is to build two more schools per year for a total of 20 Avenues around the world.

JVI

LETTERS

HALFWAY UP THE STAIR

Thomas de Monchaux’s article [“Crit: Museum of Fine Arts Boston,” *AN* 01_01.19.2011] is a welcome critique of Foster + Partners’ modernistic design of the MFA’s new Art of the Americas Wing and a relief from the local architectural consigliere’s praiseworthy reviews, albeit given out of respect for this venerable institution. De Monchaux justifiably cites the shortcomings of the grand staircase but doesn’t mention its ubiquitous hard-edged glass guardrail panels with utilitarian round

metal handrails, and its menacingly slippery stone treads and uncomfortably difficult to manage riser-to-tread step ratio (in contrast with the elongated tread and shallow risers of the major stair of Rafael Moneo’s Davis Museum in nearby Wellesley College, where visitors “glide” from floor to floor). As the major people mover between floors and the link between the great milky glass-ceilinged atrium and the new galleries (the elevator is hidden from view), this difficult stair interrupts the momentum of flow between floors and disrupts the overall

reviewing experience of this very distinguished collection of American Art.

CONSTANTINE L. TSOMIDES, AIA
NEWTON UPPER FALLS, MA

FOLLOW US AT
WWW.ARCHPAPER.COM
FACEBOOK.COM/ARCHPAPER
AND TWITTER.COM/ARCHPAPER

PLAYING FAVORITES

What's the greatest New York building ever? **Justin Davidson** recently convened an all-star panel to wrestle with the question for a *New York* magazine feature on the best-ever things about the city, and the discussion heated up rapidly. **Bernard Tschumi** got things rolling when he praised buildings such as SANAA's New Museum for being "a bad citizen, in a good way." The architect, uniformed as usual in red and black à la Stendahl, said that he used to have a hard time telling visitors what new buildings to see; the options were all too polite. "Now I can tell them about all these exciting new buildings that break the pattern and don't play the typical New York game of the podium with the tower on top." Tschumi's shirking of civic duty didn't sit well with **Robert A.M. Stern**. "Well, the buildings that entertain Bernard's friends, who jet in from wherever, don't really make any contribution except as big art objects," he sniped, after Davidson brought up a certain blue building on the Lower East Side. Stern got sterner: "The city can take them, but what are they telling us? They don't offer any new insights about how people live, or about the relationship to the street or to the sky. Just a new curtain wall, and a strange one at that."

The panel, which also included **Gregg Pasquarelli** and Municipal Art Society president **Vin Cipolla**, eventually found common ground in a near-universal love for Grand Central Station. "It's a very good citizen," noted Stern, while the Architectural League's **Rosalie Geneviro** praised the star-crossed ceilings to, well, the heavens. Lone dissenters, **Barry Bergdoll** and **Winka Dubbeldam**, went with the Whitney. "I love the potted plaza below street level, and the little bridge," said Dubbeldam.

CHEZ OVITZ

The January issue of *W* magazine devoted a full eight pages to LA architect **Michael Maltzan**, scoring the first joint interview with the architect and his client, **Michael Ovitz**. Entitled "The Client Whisperer," it included a **Todd Eberle**-photographed tour of the 28,000-square foot house and art collection. The Hollywood powerhouse abandoned his former home, a neo-Georgian monstrosity that he had taken to expanding "every time I made \$10,000 as an agent" thanks to some a bit of pointed advice from **Robert A.M. Stern**. The architect "walks into the foyer," Ovitz told writer **Kevin West**, "looks around, and says, shaking his head, 'Michael, this house is really a piece of shit.'"

Ovitz rejected some 25 concepts before approving Maltzan's interconnected trio of steel-wrapped boxes. "I told Michael that I wanted multiple 'wow' moments," Ovitz said. "I wanted it to be—and this is going to sound stupid—non-theatrically theatrical."

SEND HOUSEWARMING GIFTS AND MICKEY MOUSE EARS TO EAVESDROP@ARCHPAPER.COM

A HELL'S KITCHEN REMODEL continued from front page studios, offices and showrooms for Jon Stewart, Ogilvy & Mather, Prada, and Kenneth Cole, along with facilities for Con Edison, Verizon, and FedEx.

As many of these companies service the high density of Midtown, new regulations seek to maintain their commercial, manufacturing, and industrial uses. East of 11th, however, new zoning would allow for residential, community facilities, and retail to move in. A preservation area would be extended further east to protect late 19th-century walkups that characterize the neighborhood. Hotel uses will be eliminated throughout the zone, and no new adult entertainment would be able to open for business. For cars driving south down 11th Avenue, a clear divide would emerge: commercial operations to the right and residences to the left. The divide prompted several in the audience to refer to the west side of the corridor as "a wall."

For a large swath of the area, there are currently no height restrictions. New regulations would place residential height limits at 135 feet (145 feet on the wider streets) and 135 feet on the commercial side. Within the residential zoning, an 80/20 exclusionary housing bonus allows developers to reach the maximum height provided that 20% of the floor ratio be set aside for low- to moderate-income housing. Very few members of the public who spoke said they were satisfied with the ratio. There was further disappointment expressed that the low-income housing did not have to be on site for developers to earn the bonus,

though the units must be located within or in an adjacent community district.

One major concern was for residents who already live west of 11th Avenue. Several requested that an anti-harassment/no demolition provision, already provided east of the avenue, be extended to the river. But a spokesperson from DCP said the zoning provisions would be out of the scope of this proposal. Bob Gereke, a local business owner and longtime resident, expressed concern about the effects that investor landlords may have on the character of the neighborhood and on his elderly neighbors in particular. "We have groups of young tenants who we don't know and who don't speak to us in the hallways," he said. Several others recalled the bad old days of prostitution, drugs, and car theft. "We remember the time when Hell's Kitchen was a description of this area," one speaker said to laughter and cheers. "We've been here, and now they want to push us out."

For architect and longtime resident D. Lucian Iliesiu, there are aesthetics to consider. Iliesiu argued that because the Hudson River Park extends into the neighborhood, most notably through Pier 83—making it a newly desirable address—12th Avenue should also be zoned. "It's not logical to consider the blocks in between 11th and 12th avenues a lower status from a zoning point of view than the blocks eastward," he said. While the hulking cruise ship terminals obstruct much of street level river views between 43rd and 55th Street, to the south the Intrepid and Pier 83 Park offer uncluttered views.

TOM STOELKER



CHRISTOPHER MOY

> **BAHR|CHÉ**
26 Astor Place
Tel: 212-260-2220
Designer: Richard Bloch

Gwathmey Siegel's undulating glass building towers over Cooper Square, but tucked inside you'll find a much smaller architectural delight: bahr|ché, a new restaurant and wine bar designed by architect Richard Bloch (Dovetail, Bar Masa, Le Bernardin). The dramatic wine wall behind the bar is a feat of verticality, showcasing the restaurant's collection of 1,500 bottles from around the world. "The wine wall is the focal point; it draws your attention the minute you walk into the room," said Bloch, who believes that the "whimsy and liveliness" of the design will enhance the experience for patrons at this new venue, whose windows look onto bustling Cooper Square. The wine wall may have some competition from the attention-grabbing 14-foot ceiling, which is draped in metal mesh entwined with suspended pieces of glass, creating a "deconstructed chandelier" intended to evoke the magic twinkling of fireflies on a warm summer evening. **ALYSSA NORDHAUSER**

Put anything
you want on it.



THE ARCHITECT'S NEWSPAPER FEBRUARY 16, 2011



Solution Based Engineered Products

Green Roof and Cool Roof Drains

Jay R. Smith Mfg. Co.® has the right green roof drain for any drainage application.

Our green roof and cool roof drains are adaptable to:

- built-in-place design,
- modular tray design,
- pre-vegetated mat system design, and/or
- cool roof design applications.

The drainage off a green roof surface is a particularly important component:

- to maintain optimum growing conditions in the growth medium,
- to managing heavy rainfall without sustaining damage to growth media due to erosion or ponding of water, and
- to ensuring the sound engineering and structural integrity of the roof.



**JAY R.
SMITH MFG. CO.**

Member of Acorn Engineering's Family of Companies
POST OFFICE BOX 3237 • MONTGOMERY, AL 36109-0237 (USA) • TEL: 334-277-8520 FAX: 334-272-7396

www.jrsmith.com



SOLUTION BASED ENGINEERED PRODUCTS

Click ● 377

SWISS PRECISION RETRACTING WALL SYSTEMS



Entire glazed walls disappearing instantly into the ground at the touch of a button. Contact us about the silent and speedy retracting experience that never fails to impress.

GOLDBRECHT USA INC.
1512 11TH STREET
SANTA MONICA, CA 90401
PHONE: 310 393 5540
WWW.GOLDBRECHT-SYSTEMS.COM

GOLDBRECHT-SYSTEMS
Innovative Fenestration Solutions

Click ● 161

STUDENT COMPETITION UPROOTED FROM NATIONAL MALL



STEFANO PALTERA

CLOUD OVER SOLAR DECATHLON

Student teams working to design and build twenty solar homes in time for this October's Solar Decathlon were taken by surprise when the Department of Energy (DOE), the competition sponsor, announced a change of venue. Traditionally held on the National Mall, the international exhibition of sustainability has yet to settle into a new home.

The move was announced January 11th but no new site has been named, confounding students who have based their designs on the climatic and site conditions on the National Mall.

Citing wear and tear caused by crowds and construction, Bill Line at the National Parks Service said the venue wasn't the right fit. "The Solar

Decathlon is certainly a worthy cause, but construction of so many homes and the equipment involved literally rips up the National Mall," Line said. "The American public has charged the National Parks Service with maintaining the National Mall as a place they can be proud of, not an area that's torn up."

In November the Parks Service completed the National Mall Plan, a document four years in the making that outlines a strategy to restore the revered public space. Line insists that the Parks Service did not kick the Solar Decathlon off the mall, rather in December, Secretary of Energy Dr. Steven Chu and Secretary of the Interior Ken Salazar

mutually agreed to find a new home for the event.

Tom Welch, a spokesperson for the DOE, said officials are searching for a new location and expect an announcement sometime in February, but he declined to give a date. "Everything is open to consideration," Welch said, "We're not limiting our search to Washington, D.C."

Students involved with the competition have organized an online petition campaign, already amassing thousands of names in support of keeping the competition on the 700 acres often called "the nation's front yard." The petition points to official Solar Decathlon rules holding teams liable for damage to the mall.

"We've been working on this project for over a year and a half," Reed Finlay, Project Manager of SCL-Arc and Caltech's entry, told *AN*. Their project, CHIP 2011, which includes a snug wrapping of vinyl over cellulose insulation, canted rooftop PV panels, and a sloping cantilever intended—prior to the venue change announcement—to highlight a view of the Washington Monument, has involved 60 students and over \$100,000 in donations. "The Mall gives exposure and credibility to what we're doing," he added. "I think they'll be surprised with the backlash." **BRANDEN KLAYKO**

GUGGENHEIM SELECTS FIRST SITE FOR TRAVELING COMMUNITY CENTER

MAKE WAY FOR LAB, RATS

The Guggenheim's plans for a series of peripatetic pop-up pavilions have been closely guarded since last October, when the museum announced that it would partner with BMW to create a traveling urban think-tank and community center that investigates the contemporary urban experience through interactive public events and installations. Three pavilions, each by a separate designer, will travel the world over six years, culminating in a final exhibition at the Guggenheim in 2017 that examines the labs' findings.

The museum recently tipped its hand, however, revealing project details and preliminary designs for a pavilion by Japanese architects Atelier Bow Wow at a New York City community board meeting in January.

The first stop on the pavilion's world tour will be a slender, vacant lot in Manhattan's East Village, a site that if nothing else throws into relief the project's 2011 theme, *Confronting Comfort: The City and You*. Currently a rat-infested gravel lot, owned by the New York City parks department, 33

East 1st Street extends though the block, connecting with an existing park at Houston Street and 2nd Avenue, enabling dual entrances to the BMW Guggenheim Lab.

David van der Leer, assistant curator for architecture and design at the Guggenheim, declined to comment on the preliminary design, but renderings presented to Community Board 3 in January depict a metal-frame structure with a slightly projecting second story wrapped in mesh that hovers above the open pavilion. A café is shown on the south end of the site.

Yoshiharu Tsukamoto of Atelier Bow Wow told *AN* last fall the lab must be lightweight to accommodate travel. "I like the idea of a courtyard, partially enclosed and also open to the sky," said Tsukamoto. Van der Leer said the final design will be revealed in late April or May.

At the January meeting Community Board 3 gave the project a green light and plans to work with the Guggenheim to develop project programming.

Museum officials told the community board that site preparation could begin in early April. The site would be operational from August to mid-October and open free of charge to the public. In November, the pavilion will be deconstructed and shipped to the next city in the series, whose location has yet to be announced.

BK



NEW DIGS continued from front page
preserved facade—at 290 Congress Street, near the Greenway, developed by Boston Properties. The chapter benefitted from Chapter 91, a Massachusetts law that reserves public uses for waterfront properties; the site is alongside Congress just as it springs over the river. The BSA is paying roughly the same rent for three times the space of their old offices.

After a two-stage competition open to BSA members only, which garnered 19 submissions, the

jury selected Howeler + Yoon (H+Y) as the winner. Other finalists included Single Speed Design, Merge Architects, and Hashim Sarkis Studio. The chapter wanted to “level the playing field” between large firms and small, according to BSA president Audrey O’Hagan, so they limited the competition to two weeks and only a single presentation board.

Hoewler + Yoon's design calls for a dramatic, brightly colored staircase visible at the ground level entrance. The staircase wraps up onto the wall and then curves onto



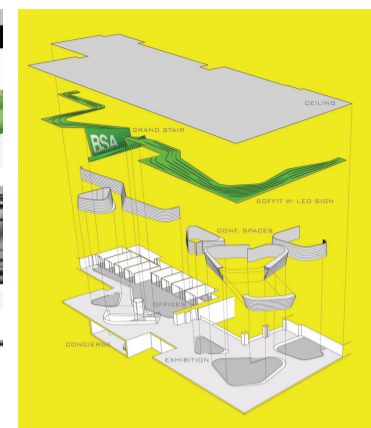
the ceiling, drawing the eye and, the BSA hopes, visitors up to the second floor's 5,000-square-foot gallery. Four conference rooms with curved walls divide the space but also allow for chance run-ins within the gallery. "The conference rooms contaminate the gallery space," Howeler said. "In the old BSA, the most active space was the elevator. We want to retain the possibility of chance encounters." Offices are located behind the gallery. A large auditorium is located elsewhere in the building and was not under the purview of the competition.

Though the competition board shows the sculptural staircase in vivid green, H+Y is toying with other

color and graphics schemes. "We want it to be punchy," Howeler said.

"We tried not to be too prescriptive, to allow for some creativity in programming strategies," O'Hagan said. H+Y is also investigating ways in which technology can be integrated into the architecture. "The BSA is a content producer, from lectures and webinars, to workshops on mold abatement," Howeler said. "So we're looking at ways in which technology within the space can make it more valuable to members and public." He cited smart phone applications that would be available only within the space as one idea.

Howeler points out that the second floor gallery is twice the size of



From left: In the gallery with continuous graphic element; entrance on Congress Street; axonometric showing circulation from ground to gallery.

MoMA's gallery for the architecture and design permanent collection. While there are university galleries and at least one alternative gallery—pinkcomma—there are no institutional galleries in Boston wholly devoted to architecture and design. Howeler also said the chapter intends to expand its exhibition program and hire its first full time curator.

For H+Y, the BSA's stated goals for the competition were met. "Competitions like this are really important for younger firms to get opportunities so you're not being judged solely on the number of architecture centers you've designed," Howeler said.

ALAN G. BRAKE



THE ARCHITECT'S NEWSPAPER FEBRUARY 16, 2011

UNITED STATES INSTITUTE OF PEACE HEADQUARTERS



MARINA BAY SANDS



In 1971, Moshe Safdie was one of the most famous architects in the world. He was only 33, but his face appeared on the cover of *Newsweek* as the designer of Habitat for the 1967 World Expo in Montreal. He had submitted the design—basically his master's thesis for McGill University—while an apprentice in the office of Louis Kahn. Its selection made him an international design star overnight. In 1978 Safdie moved to Massachusetts in order to teach at Harvard's Graduate School of Design. Many projects followed, notably among them the Yad Vashem Holocaust Museum in Jerusalem and the Montreal Museum of Fine Arts. The firm now maintains satellite offices in Jerusalem and Singapore, but the Somerville, MA, studio remains the firm's primary home base. Here

UNITED STATES INSTITUTE
OF PEACE HEADQUARTERS
WASHINGTON, D.C.

A research facility, conference center, and museum dedicated to the theme of peacemaking, the \$186 million facility is a public-private partnership that will significantly increase the Institute's programming and activities. The building is organized around two atria, creating spaces for both scholarly research and public activity. The frame and translucent glass roofs suggest the wings of a dove, the symbol of peace.

THE KHALSA HERITAGE CENTRE
PUNJAB, INDIA

This museum and cultural center celebrating 500 years of Sikh heritage has been a work in progress for 13 years. At 70,000 square feet, it sits on a 100-acre site situated between the sand cliffs of the holy city of Anandpur Sahib and Punjab, just north of Chandigarh. It houses galleries for changing exhibitions and a two-level research and reference library centered on a grand reading room overlooking water gardens. Its two sandstone towers have upwardly curving roofs covered in stainless steel to provide communal spaces that respond to the needs of celebrating Sikh aspirations and traditions.

THE KHALSA HERITAGE CENTRE



CRYSTAL BRIDGES MUSEUM OF AMERICAN ART



the staff of seven works in a state-of-the-art model shop from the conceptual stage through full-scale mock-ups for every project. Throughout, Safdie has remained true to the core principles established at the Habitat housing complex: buildability, integration into the public realm, and humanizing the mega scale. Finally, Safdie, not wanting to be a "fly in and fly out" academic, began a fellowship program in his office in 2004. The program endows two fulltime architectural researchers, \$65,000 each, to spend a year with him exploring a single project to be presented to the staff and inspire future work. The next two years will see an important handful of completed buildings opening in the United States, India, and Singapore. **WILLIAM MENKING**

MARINA BAY SANDS
SINGAPORE

A high-density, \$5.5 billion resort opening this month unites a 2,560-room hotel, convention center, shopping and dining, theaters, museum, and casino across the water from Singapore's Central Business District. The 10-million-square-foot urban district anchors the Singapore waterfront and forms a gateway to the city. The three hotel towers are connected to a vertigo-inducing 2.5-acre sky park, which the firm describes as "an engineering marvel 656 feet above the sea that celebrates the notion of the Garden City—the underpinning of Singapore's urban design history."

CRYSTAL BRIDGES
MUSEUM OF AMERICAN ART
BENTONVILLE, ARKANSAS

This project seamlessly integrates art, architecture, and landscape within a series of wood and concrete pavilions nestled around shallow ponds fed by a nearby natural spring. The design is focused on protecting the natural beauty of its forested site and emphasizes a strong sense of place by utilizing regional materials. Walking trails and a sculpture, including a site-specific work by James Turrell, will link the 100-acre site to downtown Bentonville.

CLOCKWISE FROM TOP LEFT: TIM HURSELEY; RAM RAHMAN; RAM RAHMAN; JOHN HORNER; TIM HURSELEY

DETLEF MERTINS, 1954-2011 continued from front page evolution. After spending just a little time with such a special person, architecture itself remembers how to think and maybe how to live in a changing world. The endless simulated warfare and low-resolution chatter in architecture magazines, classrooms, websites, blogs, and tweets is countered by something more subtle. Nuances start to have massive effect. Less noise but more to listen to.

These pivotal life-affirming encounters with people that leave us in a simultaneously more thoughtful and active state are all too rare. It's true that our ever increasingly networked, multi-tasking, and parallel processing environment brings a continuous and seemingly infinite array of people, ideas, images, and documents to us. With the lightest touch on the sensitive surfaces of our ever-present instruments, the world rushes in to our most private spaces. We can listen to almost anyone. And we share, like never before. Yet despite all that interconnectivity and interactivity, or even because of it, it's in the end still an extremely small group of people or thoughts that seem to matter. Two ideas or friends are already a lot. And perhaps those that finally matter the most arrive and depart without so much fanfare. Or to say it another way, we don't realize how lucky we are when they quietly arrive and how unlucky when they quietly leave. They simply become part of our imagination, a part you cannot lose without losing yourself.

When Detlef Mertins arrived for me, at Princeton in the late 80's, he could not have been nicer, way beyond any Canadian obligations. He was even nice to the conversation itself. Every comment of his, like every text, was sharp without ever being cutting. Every observation was kind, even when critical. Detlef was loyal, forever loyal, to the shared dream of our discipline that architecture can provide the experimental image or even the possibility of a better society, and each discussion was a working through of that potential. He arrived at Princeton as a doctoral student, but he was already our colleague, highly experienced as a writer, curator, and teacher in Toronto. He was older than his age yet simulated the posture of the student, always acting as if the real work was about to begin, but not before thinking through a particular question. He did all this with great care and seriousness but none of it with the heaviness too often mistaken for depth. A scholar more interested in what is possible than what is no longer. To nurture this possibility, Detlef's texts are written to be read again and again. Each thought forms part of a wider single exploration.

Detlef's writing favors clarity and connectivity, every detail linked to the next to assemble a larger picture, no detail more important than another, echoing the aesthetic ambition of the architects from the Twenties that he wrote about the most. No text rushes to make its point. No dramatic claim is ever made, but with each rereading the layers of detail open up to what is finally a dramatic effect. Always patient, taking his time to research and write, he was equally patient with the reader, guiding us carefully across what we thought was familiar terrain and inviting us to zoom in on key details that make us realize the ground we are standing on is not what we thought.

More precisely, he brought the terrain into focus by bringing it towards us, literally

in preparing key translations of texts distant in time and language, or by providing a special lens, as in his defining work on Mies. Detlef is perhaps inseparable from his insights into Mies. It is as if Mies was a constant companion for a few decades, with this odd couple exchanging thoughts across a lot of time but across surprisingly little space. Detlef reports to us on what he has learned from spending so much time with a different Mies than the one we have fantasized about, displacing our assumptions and opening new directions. Patient readings of a polemically patient architect, gently uncovering the mechanism of his lifelong experiment with a single idea and identifying the stakes, locating Mies within a much wider intellectual and aesthetic field where, for example, scientists are more relevant than artists.

Detlef constructed a unique synergy between this gentle but steady style of historical scholarship and analysis and his consistent affirmation and support for contemporary experimental design practices. It is not as if he located a kernel within the historical avant-garde that resonates with the experiments of today. He didn't rationalize or legitimize contemporary work in terms of specific experiments of the past. Rather it was as if his fascination with the canonic experiments of the past made him a warm colleague of the experiments of the present. In all of Detlef's writing for magazines, books, collections, proceedings and catalogs, history is not used to directly guide the present but acts a kind of invitation for us to be hospitable to the experiments of the present, to nurture that which is taking shape without knowing what the shape is or what its effect will be—to support, that is, the thinking, including the failed thinking, that comes just before the definitive statements become public. Detlef's interviews with architects, from the leading designers of powerhouse corporate firms to those in the boutique or the lab, are particularly revealing. His way of holding the past and the present in mutual respect, each giving space to the other, is unique. This is why he guided the evolution of architectural programs in Toronto and Philadelphia so beautifully, and was a key visiting influence in design schools in Houston, New York, and London, equally at home on the design jury as in the archive. In thinking about what was so special about Detlef and therefore so sad in this moment, it is necessary to mention his sensitivity to the private, to the not yet formed, or not yet exposed. His role was a very public one, as one of the leading scholars of our field, writing key texts, and accelerating the programs of key schools, and yet he remained somehow a deeply private person, ever sensitive to the subtle threshold between the two. Perhaps it is this that made every class, lecture, workshop, dinner, or drink with Detlef so warm, and somehow intimate. One could feel the shared border between what is said and what is not, or not yet, said. Detlef was in every way a colleague, to individuals, to schools, and to the field. But more important than that, he was a friend forever loyal to the dream of what our field can be. With Detlef, architecture got lucky. And his voice will endure and flourish. There remain so many more lessons to learn from our dear colleague.

MARK WIGLEY IS THE DEAN AT COLUMBIA GRADUATE SCHOOL OF ARCHITECTURE PLANNING AND PRESERVATION.

RIPPLE EFFECT



Standing out on the NYC skyline doesn't have to cost a lot. When Forest City Ratner hired **Frank Gehry** to create a signature tower at **8 Spruce Street**, he responded with a shimmering facade whose radical intricacies stand out high above Lower Manhattan. For this dynamic design to be realized in today's rocky economy, Gehry Partners teamed with Permasteelisa to ensure the curtain wall's 10,300 stainless steel and glass panels could be fabricated and installed without a premium. Now, the tallest residential tower in the city is also unsurpassed in originality and is sure to effect a new wave of curtain wall design.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.

 **Ornamental Metal Institute of New York**

Publisher of *Metals in Construction*
211 E 43 ST | NY, NY 10017 | 212-697-5554 | www.ominy.org

Architect: Gehry Partners
Structural Engineer: WSP Cantor Seinuk Group

THE ARCHITECT'S NEWSPAPER FEBRUARY 16, 2011



COURTESY SHA

UNVEILED

HUNTERS POINT LIBRARY

The Queens Library has new renderings of a library designed by Steven Holl Architects. Situated directly on the East River at Hunters Point, the building's most striking design feature is the series of large, irregular, cut-out windows that will offer users breathtaking views of Manhattan (especially the UN Building and the Louis Kahn-designed Roosevelt Memorial) and bring in copious amounts of natural light. Reading areas flank an ascending staircase facing the river; continuing up to the top of the building, patrons will find a rooftop garden with unobstructed vistas. The design also includes a gallery and multi-purpose meeting rooms for community events and programs. From the outside,

the building will add a manmade glow to the Queens-side riverscape and reveal the library interiors to the residential community and public schools that will surround it. The library site is adjacent to three acres of newly created parkland. "We envision a building hovering and porous, open to the public park...standing on its own reflection in the East River," said Holl. The fabric-formed concrete structure will remain exposed inside and painted white, while the exterior will be clad in a subtly reflective rain screen of recycled aluminum. The library is Holl's first major New York City commission, and construction is expected to begin in 2012.

Architect: Steven Holl Architects
Client: Department of Design and Construction
Location: Hunters Point, Queens, NY
Completion: 2013

AT DEADLINE

NEW LIFE AS A LOBBY?

At press time, the Port Authority of New York and New Jersey was seeking a developer to create a boutique hotel adjoining the Eero Saarinen-designed TWA Terminal at JFK. If you think finding an adaptive reuse for the landmark building would be a no-brainer, then think again. Even temporary uses have had mixed results. It was the perfect backdrop for the movie "Catch Me if You Can", but it was a disaster as a gallery space when a Jet Blue sponsored opening night party saw hipsters vomiting on the tiny tiled floor. After the airline built their new digs behind the Saarinen, it was thought that the landmark would once again serve as a gateway to planes, but that too became a no-go. Whoever takes up the new challenge to append a hotel, must be willing to work with FAA and Landmark Preservation Commission. Stay tuned.

SWELL TOWER

On a good day, driving north on the West Side Highway is usually stop and go until 57th Street, where traffic sweeps up onto the ramp at Henry Hudson Parkway. But the new Bjarke Ingels Group design for a 467-foot tower at that intersection could stop traffic cold. Unveiled on February 7, the new apartment tower was designed for the Durst Organization. The half-block wide design resembles a windswept sail and/or snow capped mountain. At the center of this curved triangle, a large rectangular atrium cuts a swath through the smooth surface at an angle. At press time, the building was about to be presented to the notoriously cantankerous Community Board 4.

CODE ORANGE

You can't miss the Department of the City Planning's 2011 Zoning Handbook introduced on February 7—it's bright orange. Clear and easily navigable, the book reads like an intermediate level foreign language textbook. The latest edition, like the 2006 version, includes user-friendly line drawings of buildings connected to cartoon balloons that provide detailed information. As expected, zoning changes and an update of the Special Purpose Districts were added. New initiatives make for an interesting read, including new waterfront design guidelines, a mechanism promoting fresh food stores in underserved neighborhoods, and incentives for buildings to provide bicycle parking. The book, \$35, is available at the Department of City Planning Bookstore, 22 Reade Street.

Galaxy

GLASS & STONE®

Inspired Designs
Innovative Solutions

One Trusted Resource®

Premium Quality Custom Architectural Glass Decoration. A worldwide reputation for creativity, impeccable quality, reliability and on-time performance.

Trust your next project to Galaxy®

973.575.3440
www.galaxycustom.com

277 Fairfield Road
Fairfield, New Jersey 07004
30 minutes from Manhattan





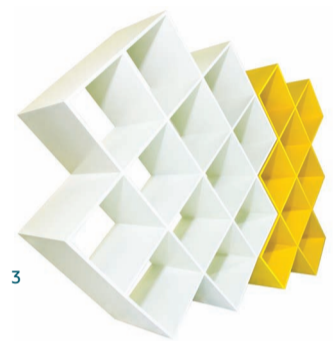
1

2



6

5



3

4



SHELF LIFE

DISPLAY SYSTEMS STAY FRESH WITH DESIGNS THAT ADAPT
BY JENNIFER K. GORSCHÉ

1 LATTEN SHELVING SYSTEM ABR

Spanish furniture company ABR has turned its Latten stackable chair into a shelving system. Formed from six chairs and a frame of two horizontal and four colored vertical posts, the assembly is held together by transparent plastic zip ties. Colors of the vertical posts may be chosen by the client. www.abrproduccion.com

2 RIVELI SHELVING LAKE & WELLS

Designed by Chicago-based Lake & Wells founder Mark Kinsley, Riveli is an adaptable shelving system for displaying art and objects. The units are composed of wall-mounted base kits and aluminum shelves, which pivot open and close with a resisted-drop movement and are customizable with interchangeable artwork, presentation surfaces, mirrors, or upholstery. www.rivelishelving.com

3 OBLIQUE BOOKCASE NOLEN NIU

The patent-pending Oblique Bookcase (and accompanying Oblique Tower) are designed to fit neatly together, allowing them to act as room dividers in a variety of spaces. Polished stainless steel feet prevent gloss-painted MDF or wood veneers from chipping, creating a discreet base for stability without compromising the look. The ¾-inch MDF bookcase and tower can be coated to match any color swatch or veneered with one of six wood options. www.nolenniu.com

4 VITA MDF ITALIA

MDF Italia's universal shelving system is made of square modules fitted with a variety of interchangeable shelves and cabinets, and includes an online design tool to find the best configuration. Mounted and legged designs are available with optional cable management for electronics. Made from MDF, modules are available in matte or white lacquer, with the matte option available in yellow, sand, and light blue. www.mdfitalia.it

5 STO CUBO GLOWS STO CUBO

To celebrate its tenth anniversary, STO CUBO commissioned Cologne light artist Regine Schumann to design two new versions of its modular shelving system. Available in black or un-dyed MDF with aluminum clips, the design features luminescent acrylic drawers that appear milky white then glow green or blue in the dark. A second version includes fluorescent acrylic drawers that glow neon green, orange, or red in daylight. Both are available in three formats with a maximum of 150 drawers each. www.sto-cubo.de

6 FRONT PAGE KARTELL

Rethinking the magazine rack, Kartell's Front Page takes its inspiration from a book's leaves blowing in the wind. Curved plastic forms a fan of shelves on which newspapers and magazines can be displayed or stored. The plastic is available in transparent crystal, smoke, yellow, pink, and red, or matte black or white. www.kartell.it

FOLLOW US AT WWW.ARCHPAPER.COM, FACEBOOK.COM/ARCHPAPER AND TWITTER.COM/ARCHPAPER

THE ARCHITECT'S NEWSPAPER FEBRUARY 16, 2011

MARGARET O'DONOGHUE CASTILLO TO JUMPSTART AIANY



NEW HAND AT HELM

A photograph on Helperr Architects' website shows Margaret O'Donoghue Castillo with a harness strapped round her waist as she stands 132 feet above ground inspecting the dome of Columbia University's Low Library. Castillo scaled to new heights earlier this year

when she took over as president of AIANY in December. She hopes her years of hands-on experience will inform this year's President's theme, "Design for a Change."

A native of Virginia, Castillo was first drawn to architecture after visiting the Jefferson-designed

state university. And although she majored in math at Boston University, a semester in Rome sealed the deal—she wanted to be an architect. Castillo continued her studies at Harvard's Graduate School of Design, where she was one of two women in a class of one

hundred. Upon graduating, she headed to Chicago and the office of Dirk Lohan, the grandson of Mies van der Rohe, where she had the chance to work on choice projects like the restoration of the Farnsworth House.

Castillo returned to New York in 1984 and joined Helperr in 1996, becoming a principal in 2000. It was her work there that literally took her to the top of Columbia University, one of several restoration projects she has completed in New York City. Throughout her career, Castillo has been active with the AIA. Last year, when she served as chair of the AIANY Historic Building Committee, she found herself among 10,000 urbanists at the World Urban Forum in Rio de Janeiro. During a conference session, one presenter posed a question that stuck with her: "What are you industrial nations going to do? Why can't you help?" asked the speaker. Castillo said her concerns for the planet have their roots in Earth Day circa 1970, but the question from Rio resonated. "I care about [sustainability] and want to work on it with the city, especially while [Mayor Bloomberg] is still here," she said.

Castillo's tenure as AIANY president started off with a bang when the parks department introduced its new Landscape Guidelines at the Center. Looking out at the packed audience, she was bowled over by

the throng. The rest of the year promises to be no less lively: *Jugaad Urbanism*, an exhibit focusing on resource strategies in India opened on February 10; this summer, an exchange of ideas and programming between the Center for Architecture and the Amsterdam Architectuur Centrum will consider the implications a warmer future has for seaside cities like New York and Amsterdam; and this fall the Center will present *Buildings = Energy*, an in-depth look at buildings and their direct relationship with the environment.

Castillo said that the chapter will continue to develop educational programming both at the Center and online through on-demand webinars. She hopes to help smaller firms in particular deal with a variety of concerns, from grappling with 1099 forms to gaining exposure in a competitive market. In early February she lobbied Congress for transportation needs and alternatives and for the loosening of credit. But her main focus, she reiterates, will be on sustainability. She pointed out that coordination among government, engineers, landscape architects, urban planners, and architects remains key. "I don't think that architects alone should lead the charge," she said. "It's a collaborative effort. That's why this year is so important—we want to reach out to the whole industry."

TS

TENGUERIAN
ARCHITECTURAL
MODELS

ARCH BOX, INC.
419 Lafayette St.
New York, NY 10003
Tel: (212)228-9092/3

WWW.TENGUERIAN.COM

Comcast Center
Robert A. M. Stern Architects

Click ● 328

THE ARCHITECT'S NEWSPAPER
NEW YORK ARCHITECTURE AND DESIGN
WWW.AIAORG/NEWSPAPER

Architect's Newspaper Subscribers:
SAVE 20% on a Conference
Pass or get a FREE Expo Pass.
Register at www.scbexpo.com and
use Source Code: SCBN2M

The Event Dedicated to People Who
Design, Build and Manage Educational Facilities

**SCHOOL & COLLEGE
BUILDING EXPO**

April 12-14, 2011 • Navy Pier • Chicago, IL
www.scbexpo.com

School & College Building Expo is the only event that truly brings together the evolving marketplace of educational institutions. Learn about sustainable and green trends, be inspired by exciting keynote speakers and discover the latest products and solutions. Meet the professionals who plan, design, construct, retrofit and manage public and private educational facilities. In addition, School & College Building Expo is host to the **Spring Meeting of AIA's Committee on Architecture for Education**, a gathering of the most active thought leaders in educational facilities design.

In conjunction with
AIA
Committee on
Architecture for Education

AIA MEMBERS: Earn up to 14 of your 18 annually required CEUs in just 3 days at School & College Building Expo!

For info on exhibits and sponsorships, please contact
Linda Keller at 631.725.8645 or linda@jdevvents.com

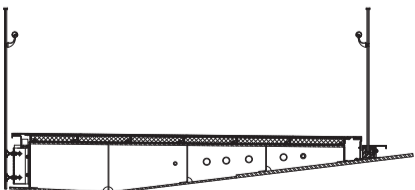


CATWALK FOR CULTURE continued from front page extensive effort to remove the bulky Milstein Plaza, which loomed over 65th Street between Broadway and Amsterdam Avenue, the street finally saw daylight for the first time in decades. But foot traffic between Juilliard, the Rose building, and the main campus remains heavy. It's a major concern for the dancers from the School of American Ballet, some as young as seven, who must now navigate the busy city street.

Kevin Rice, DS+R's director for public spaces, said the bridge proposal turned out to be the most contentious element in the renovation of the complex. "City Planning has a goal to have lively streets, and bridges take that away," said Rice, "It's a valid concern." As there are so few open pedestrian bridges in New York, Rice said that clear construction guidelines did not exist when the project started. But as DS+R simultaneously worked downtown on the High Line—itsself one big pedestrian bridge—they helped the city establish new protocols for bridges, which ultimately found their way into the 65th Street project.

The bridge applies much of the same surgical implementation seen throughout the redesign, visually slicing through Modernist elements while maintaining much of the old pedestrian flow. The bridge will direct the traffic from the Rose and Juilliard buildings toward the north plaza, which was originally designed by Dan Kiley. As the two areas are on an angle from each other, a simple perpendicular design wouldn't do. Also, the street rises from Amsterdam to Broadway, so the bridge needed to pitch up as well. For this reason, the design got its distinctive lower case "y" shape, with the short line of the letter anchoring itself onto lower level sidewalk. This helps raise the entire structure up above the traffic and creates a bend in the footpath three quarters of the way through.

"It's basically a series of flat steel plates that have been welded together," said project architect Michael Hundsnurscher. "But the main thing carrying the load is the stressed skin structure." The metallic bulk also forms the guardrail on the east side, while the thinner west side utilizes a glass guard. Hundsnurscher worked with structural engineer Dewhurst Macfarlane and Partners to create an effect that makes the bridge appear very light when viewed from Broadway and almost sculptural when viewed from Amsterdam Avenue. **TS**



"Truly effective design drives energy performance."

When I'm designing a building I begin at the nexus of design assumptions and real-world building performance: the envelope.

I specify InsulBloc® high performance spray foam insulation because I know and trust it. InsulBloc® gives me great flexibility in my designs, and can be used with poured concrete, primed steel, wood, CMU, and most other construction materials.

InsulBloc® adds solid LEED points, is safe, and can save up to 40% in energy costs.

If you want energy efficient, comfortable, sustainable, and healthy buildings you have to design and build them with great materials. InsulBloc® by NCFI is the ideal way to start.

Robert W. Ferris, AIA, REFP, LEED AP

CEO and Co-Founder of SFL+a Architects,
Co-Founder Firstfloor, Inc., providing turnkey
development solutions to educational institutions.

THE SCIENCE
OF COMFORT

www.insulbloc.com

Sculpture: Gyre, Thomas H. Sayre, N.C. Museum of Art



EVAN SUNG

Golden Age of Groceries

THE NEW NIGHTCLUBS OF DAYTIME, TODAY'S FOOD HALLS ARE GLAMOROUS COMBO-PLATTERS OF EUROPEAN URBANITY AND INDUSTRIAL CHIC. ANGELA STARITA TAKES STOCK.

Top:
The meat isn't the only thing marbled at Eataly's butcher counter.

Right:
Gold mosaic tiles cover the wood-burning ovens at Eataly.



Waiting on a block-long line for fresh produce and ingredients is not standard fare, but customers for the new Chelsea food hall and market, Eataly, have been doing so willingly ever since it opened last summer.

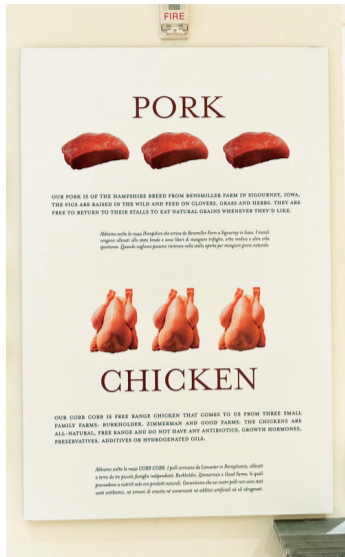
Imported to New York by Mario Batali, Lidia Matticchio Bastianich, and Joe Bastianich, Eataly was founded in 2007 in Turin by Oscar Farinetti, and it is nothing less than a food revolution—at least in terms of the retail experience.

While the food—a staggering array of pasta, coffee, chocolate, cheese, fish, pastries, bread, fresh meats and produce—is the ostensible draw, it is the environment

that elevates Eataly far above quotidian grocery shopping.

Located in the bottom floors of the resplendent Toy Building on 23rd Street between 5th and 6th avenues, Eataly is downright theatrical, exceeding the expectations of a shopping audience long primed in the stagecraft of food presentation. It's preceded by such destined foodie experiences as Macy's Food Cellar, Balducci's, and even the relatively new national chain Whole Foods that is upscale enough in appearance to be a welcome tenant in luxury business towers such as the Time Warner Center on Columbus Circle.

"We are in a market renaissance



Clockwise from top left:
A profusion of labels at Eataly becomes a design element on the well-stocked shelves; glass jars of tomato sauce add color to the end of an aisle; informational graphics with a rustic look; plastic Kartell chairs sparkle in front

of the gilded pizza ovens; utilitarian enameled fixtures add an industrial element.

Below, left:
Road-sign-themed wayfinding guides customers through Eataly's cavernous space.



in this country," said David K. O'Neill, a market consultant who helps bring what he calls "haute food courts" to parks, waterfronts, and campuses. But even for food-savvy New Yorkers, Eataly represents a new level of immersive shopping. Shoppers enter under a grand Baroque arch. But the interior is in fact a mash up of 19th century New York, Roman food market, and mass transit food court: high ceilings, egg-and-dart molding, marble niches, terrazzo flooring, and high-tech pendant lamps over white-tiled stations. The bread area includes a gold mosaic wood-fired oven, turning out daily fare and

crusty specials but also providing a postcard backdrop for tourist photo shoots. In a marble alcove, mozzarella making is raised to high performance as two men knead and stretch the taffy-like material into little mouthfuls or "bocconcini," while elsewhere rustic signage explains esoteric meat cuts, shelves of regional products appear to be arranged according to the color of the labels, and dining tables are surrounded by the latest in Kartell plastic chairs. Such details, each calibrated to achieve an effect of classic tradition, artisanal dedication, or contemporary Italian chic, are easy to miss but still contribute to a collective ambiance

emphasizing visual stimulus. Clearly convenience and easy access—not to mention price—are no longer the purpose or goal in this new kind of food emporium emporium as spectacle. At Eataly, visitors quickly get caught up in the pageantry of the place, a stage set for sumptuous offerings available at every turn—and the visitor *does* turn frequently in this interior, which cunningly recreates the bustling crowds of Italy. Most seem quite happy to be jostled and distracted. What they are shopping for hardly seems to matter: they are consuming the excitement that the market's designers set out to create.



TODD ENGLISH



Clockwise from lower left: The Noodle Bar at the Plaza Food Hall; The Ocean Grill is another dining experience with an emphasis on freshness; Wyckoff Exchange, a new market place in Bushwick, will house an organic market and boutique wine shop; architect Andre Kikoski used retractable Cor-ten steel doors for the facade.



ESTO/FRANCIS DZIKOWSKI

The precedent for the hall isn't any actual space, said Alec Zaballero, principal at TPG Architecture, executive architect for the 42,000-square-foot Eataly, but what he calls "an embedded idea," a common image of the market place of an Italian hill town. "It's a great image—stalls, coffee bars, ice cream." Eataly, he said, "is almost like walking into a public square. You're dining in public." To make the point, the design—a collaboration among TPG, Eataly, and the Batali-Bastianich group in New York—dispenses with walls between the informal dining areas and retail.

But Italy has no lock on inspiration for market architecture. In the Bushwick section of Brooklyn, Wyckoff Exchange, designed by Andre Kikoski, plays to a more hipster urban-age sensibility with a look that says "close to the source." Covered in Cor-ten steel, the soon-to-open market's façade transforms an ordinary warehouse into a rough-hewn insta-market. A motorized steel wall acts as a gate when closed and retracts upward, folding into an awning that protects customers

entering the glass-fronted market. The building pays homage to Bushwick's industrial history while creating a venue for locally-made foods and even vegetables grown in the neighborhood's urban farms. A new organic market is set to open inside Wyckoff Exchange this spring. Kikoski's firm, AKA, designed the Guggenheim's new restaurant, The Wright, which was awarded the 2010 James Beard Award for Outstanding Restaurant Design. He thinks his work for Wyckoff Exchange, owned by Cayuga Capital Management, could be a model for how neighborhoods can be transformed through innovative but fairly unobtrusive interventions, a kind of pop-up architecture that suits marketplace informality.

Once the stage is set, market consultant O'Neil often steps in to make commercial sense of the interior layout. "In a market, frontage is where you make all the money; you don't need deep spaces. If you stood on a market aisle and looked at the different traffic patterns, you'd see that people hesitate to go into

side aisles, especially cul de sacs." He likes to say that the market tells a narrative, and getting the right story across depends a great deal on lighting. "It tells the eye where to go, yet can be incredibly cheap. You don't want people to look at the architecture, you want them to look at something they can buy." To that end, displays should be plentiful but neither too neat nor too high. They should offer a multitude of colors and prices.

O'Neil says that what a designer places at the end of an aisle is critical to keeping customers moving through the market. "The beacon at the end of that sightline is very important. And it's amazing how many times people don't get that right." That's just as true for humble, temporary farmer's markets as for places like Harrods, the quintessential London department store food hall whose motto is *omnia omnibus ubique* ("everything for everybody, everywhere") and arguably one of the first grocery venues to realize that there is a food customer for whom price is no object.

The Plaza Food Hall by master

chef Todd English tries to give diners and shoppers the excitement and upscale merchandise of Harrod's in the context of the Plaza Hotel. "This is theatrical. Todd wants to showcase the preparation [of the food]. It's theater. Pure food theater," said Jeffrey Beers about the 5,000-square-foot hall that he designed in collaboration with English and that opened last June. Considering its tony location on Central Park South, and that the food is chosen by English from some of the best known purveyors in the city—such as Balthazar and Murray's Cheese Shop—the hall offers surprisingly reasonable prices at its eight stations serving sushi, dumplings, cheeses, charcuterie, oysters, and baked goods, along with other specialties. Diners eat at high, closely arranged tables where a conversation with a stranger is bound to ensue. Kitchens are open so preparation becomes the central show. After a meal, customers may buy the same high-end ingredients used by English or even cookware, which is sold in niches around the room. The density, Beers points

out, "brings people together. There's not an awkward moment. It's the new nightclub, a daytime nightclub."

English and Beers, who have worked together on a host of restaurants since 2000, were dealt a tough hand: the hall sits in the basement of the Plaza in the center of an upscale but undistinguished shopping concourse. As a response both to the site and the reputation of the Plaza, they chose to create a room with fairly muted colors except for an occasional orange wall or the bright red of their brick pizza oven. The hall's counters are made of dark-stained oak topped with marble, and floors are black-and-white mosaic tiles.

"What I like is there's a patina already. It doesn't feel new; it could have been here for eight months or 80 years," said English. As far as trends go, it's hard to say if food hall spectacles are hear to stay, but as Epicurus might have said, "Eat, drink, and enjoy the shopping while it's still fresh."

ANGELA STARITA LAST WROTE FOR AN ON INNOVATIONS IN HEALTHCARE IN NOVEMBER 2010.

ARCHITECTURAL DIGEST HOME DESIGN SHOW

TENTH
ANNIVERSARY
SHOW

March 17–20, 2011

Pier 94, 55th Street at West Side Highway,
New York City

PHOTO: MICHAEL MORAN

CO-SPONSORED BY:

The New York Times
NYTIMES.COM

For tickets and show details,
visit archdigesthomeshow.com
or call 212-644-0833

SPONSORED IN PART BY

Electrolux | **ICON®**



SPRINGS GLOBAL

INTRODUCING

theartist
PROJECT • new york

New to Pier 92, contemporary fine
art by unrepresented international
artists. theartistprojectny.com

CO-LOCATED WITH

DIFFA
DESIGN
INDUSTRIES
FOUNDATION
FIGHTING
AIDS

While at Pier 94, be sure to experience
a spectacle of dining environments at
DIFFA's DINING BY DESIGN NY 2011.
diffa.org



PRODUCED BY **MMPI**

FEBRUARY

WEDNESDAY 16

LECTURES

Ana Gelabert-Sanchez

Miami 21: Zoning as Foundation for the 21st Century City

12:30 p.m.

Lincoln Institute of Land Policy

113 Brattle St.

Cambridge, MA

www.gsd.harvard.edu

Alice Kimm

Multi

5:15 p.m.

Lewis Auditorium

Goldwin Smith Hall

Cornell University

Ithaca, NY

www.aap.cornell.edu

Suad Amiry

Revitalization of Historic Centers: A Tool for Economic Development

6:30 p.m.

Wood Auditorium

Avery Hall

Columbia University

www.arch.columbia.edu

Lisa Iwamoto and Craig Scott

Synthetics

6:30 p.m.

Piper Auditorium

Harvard University

Cambridge, MA

www.gsd.harvard.edu

Rhona Bitner

Photographers Lecture Series

7:00 p.m.

School of ICP

1114 Ave. of the Americas

www.icp.org

THURSDAY 17

LECTURES

Edgar Tafel:

A Remembrance

4:00 p.m.

Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

Giancarlo Mazzanti

Columbia's Rising Star

6:00 p.m.

Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

Mika Rottenberg

6:00 p.m.

Tuttleman Auditorium

Institute of Contemporary Art

118 South 36th St.

Philadelphia, PA

www.icaphila.org

Eeva-Liisa Pelkonen

Architecture as Environment

6:30 p.m.

Hastings Hall

Paul Rudolph Hall

Yale School of Architecture

180 York St.

New Haven, CT

www.architecture.yale.edu

Mary Ellen Carroll,

Charles Renfro,

David Joselit, Mark Wasiuta

prototype 180:

A ground-shifting work by

artist Mary Ellen Carroll

6:30 p.m.

Arthur Ross Architecture

Gallery

Buell Hall

Columbia University

www.arch.columbia.edu

Jen Renzi,

Alissia Melka-Teichroew,

Jonah Takagi, Tyler Hays

Making It: Challenges Facing

the American designer

7:00 p.m.

Museum of Art and Design

2 Columbus Circle

www.madmuseum.org

FRIDAY 18

LECTURES

Dennis Sun Rhodes

The Tipi as an

Architectural Form

2:00 p.m.

Iris and B. Gerald Cantor

Gallery

200 Eastern Pkwy.,

Brooklyn, NY

www.brooklynmuseum.org

Lisa Ackerman, Jeff Allen

World Monuments Fund

at Babylon: Preparing

the City of Hammurabi

for the 21st Century

5:30 p.m.

Pratt Manhattan

144 West 14th St.

www.pratt.edu

Paul Goldberger, Kevin Roche

Thinking Big: Diagrams,

Mediscapes and

Megastructures

6:30 p.m.

Hastings Hall

Paul Rudolph Hall

Yale School of Architecture

180 York St., New Haven, CT

www.architecture.yale.edu

EVENT

Jugaad Urbanism Film Series

6:30 p.m.

Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

SATURDAY 19

EVENT

Notes on the Emptying

of a City, a performance

by Ashley Hunt

3:00 p.m.

New Museum Theater

New Museum

235 Bowery

www.newmuseum.org

SUNDAY 20

EVENT

Autoconstrucción, a film

by Abraham Cruzvillegas

3:00 p.m.

New Museum Theater

New Museum

235 Bowery

www.newmuseum.org

MONDAY 21

LECTURES

Daniel Libeskind

5:45 p.m.

Weston Lecture Hall 1

College of Architecture and

Design

New Jersey Institute of

Technology

Newark, NJ

www.design.njit.edu

Craig Dykers, Johan Celsing,

Eeva-Liisa Pelkonen, Kenneth

Frampton, Nicholas Adams

Common Ground: Current

Themes in Scandinavian

Architecture

6:30 p.m.

Wood Auditorium

Avery Hall

Columbia University

www.arch.columbia.edu

EVENT

FamilyDay:

Jugaad Urbanism,

Designs for City Life

11:00 a.m.

Center for Architecture

536 LaGuardia Pl.

www.cfafoundation.org

TUESDAY 22

LECTURE

Stephen Talasnik

Architecture and the

Dea(r)th of Drawing

6:00 p.m.

Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

EVENTS

Building the

Smart City:

Conference on

Sustainable Real Estate

8:00 a.m.

Rosenthal Pavilion

Kimmel Center

New York University

60 Washington Sq. South

www.scps.nyu.edu

Studio@theCenter

School Vacation

Programs 2011

9:00 a.m.

Center for Architecture

536 LaGuardia Pl.

www.cfafoundation.org

WEDNESDAY 23

LECTURES

Mary Hasbritt

New York's

Industrial Heritage

6:30 p.m.

Skyscraper Museum

39 Battery Pl.

www.skyscraper.org

Stephen Jones

Building Modeling as

the Future

6:30 p.m.

Pratt Manhattan

144 West 14th St.

www.pratt.edu

Dennis Crompton

Roots: Everything is

Very Ordinary

5:15 p.m.

Hollis E. Cornell Auditorium

Goldwin Smith Hall

Cornell University

Ithaca, NY

www.aap.cornell.edu

THURSDAY 24

LECTURES

Kate Van Tassel,

Luc Vrolijk,

Susan Pollock,

Michael Marrella

Planning for the Future:

Transforming NYC's

Industrial Waterfront

6:00 p.m.

NYC Economic

Development Corporation

110 William St.

www.nycedc.com

Michael J. Mills,

Meredith Arms Bzdak

Traditional Preservation,

Modern Materials:

Louis I. Kahn's

Trenton Bath House

6:00 p.m.

Meyerson Hall

210 South 34th St.

University of Pennsylvania

Philadelphia, PA

www.design.upenn.edu

Andrew Dolkart

The Row House Reborn

6:30 p.m.

Library at the General Society

20 West 44th St.

www.classicist.org

Robert McCarter

Frank Lloyd Wright and

Louis Kahn: Towards

an Architecture of

Presentation and Ritual

6:30 p.m.

Sciame Auditorium

CUNY Spitzer School of

Architecture

www.ccny.cuny.edu

EVENT

Felix Burrichter,

Eva Franch,

Leonard Matin

A New Order:

Re-appropriations of

Space and Life

7:00 p.m.

Museum of Art and Design

2 Columbus Cir.

www.madmuseum.org

FRIDAY 25

LECTURES

Andrew Genn

Waterfront Action Plan:

Maritime and Industrial

Uses and Areas

5:30 p.m.

Pratt Manhattan

144 West 14th St.

www.pratt.edu

Greg Winkler

The International

Green Construction Code:

An Early View

12:00 p.m.

AIA DC Chapter House

1777 Church St.

Washington, DC

www.aiadc.com

EVENT

Jugaad Urbanism

Film Series

6:30 p.m.

Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

MONDAY 28

LECTURES

Karen A. Franck, Teresa

von Sommaruga Howard

Design Through Dialogue:

A Panel Discussion with

Architects and Clients

6:00 p.m.

Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

Philip Pitruzzello,

Fanny Gong

Conversation on Columbia's

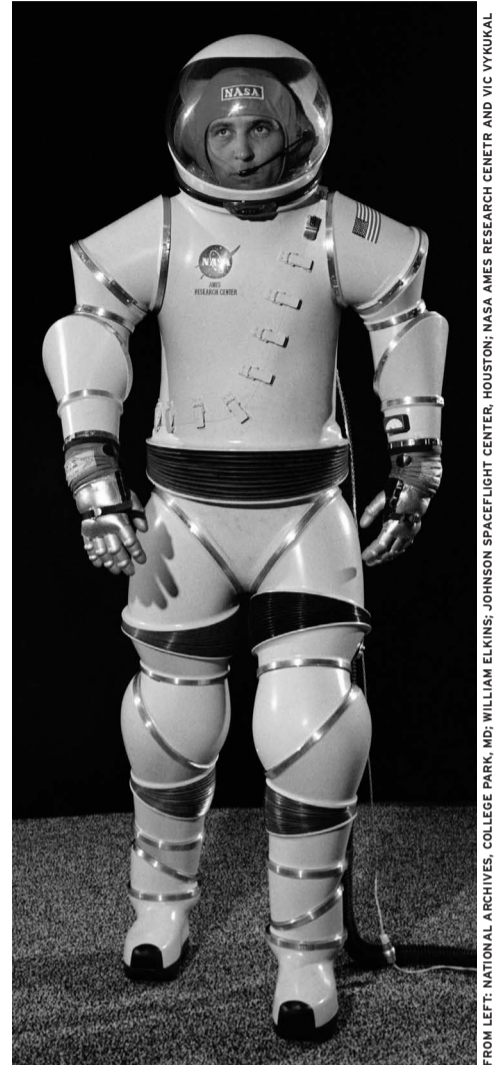
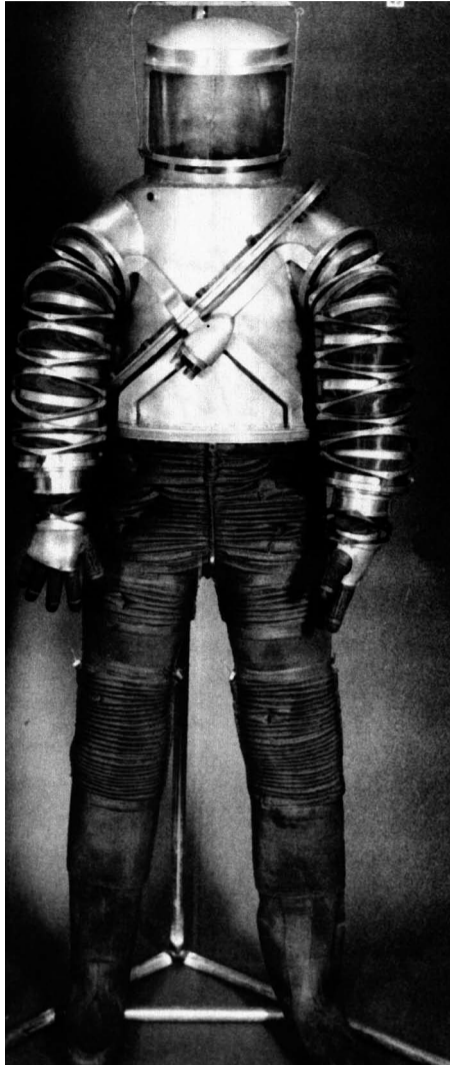
Manhattanville Academic

Mixed-Use Development

6:00 p.m.

Center for Architecture

536 LaGuardia Pl.



FROM LEFT: NATIONAL ARCHIVES, COLLEGE PARK, MD; WILLIAM ELKINS; JOHNSON SPACEFLIGHT CENTER, HOUSTON; NASA AMES RESEARCH CENTER; VIC VYKUKAL

DRESSED FOR SUCCESS

Spacesuit: Fashioning Apollo
Nicholas de Monchaux
MIT Press, \$34.95

John F. Kennedy, fashion, cyborgs, city planning, architecture, and international politics are a few topics that overlap in the history of the Apollo spacesuit. While providing an expose of the A7L spacesuit by International Latex Company (ILC)—a division of Playtex, yes the very same company that brought us the Cross Your Heart bra—author Nicholas de Monchaux critiques many issues facing architecture today.

The Apollo missions aimed to get astronauts out of space capsules and onto the moon, which presented designers with a unique problem. The new spacesuits required two functions, seemingly at odds: maintain a livable microclimate within a vacuum; and allow unimpeded comfortable mobility and flexibility. De Monchaux, an architectural historian at the University of California, Berkeley, tracks solutions to this design conundrum while examining social, cultural, and political activities affiliated with their development.

De Monchaux launches with an overview of aviation from ballooning to space exploration and various attempts to protect the body, either by pressurized cabins and suits or by physiological adaption. Ultimately the body's limits dictated technological innovation surrounding the astronauts.

New Look, the moniker describing Christian Dior's 1947 collection that "boldly reconfigured the feminine silhouette," quickly

pervaded global culture. More importantly, its mass media presentation ingrained itself in politics and how the U.S. engaged in the Cold War. De Monchaux shows that while these may seem unrelated, they aren't. Playtex provided both the Dior's body forming foundation and the spacesuit that put Neil Armstrong and Buzz Aldrin on the moon. Further, the media-driven Cold War prioritized the space race to portray technological and military superiority. After all, the ICBMs that could catapult nukes across the globe also carried astronauts into space.

The suit's demands for lunar landings—thermal, pressure, and puncture resistance to micrometeoroids—yielded a multi-layer suit. Rather than a single hard-body suit, Playtex offered a "soft," pliable, layered suit in which different materials contribute their assets without yielding to their liabilities. ILC's soft suits were not NASA's first choice. Litton "provided stiff competition" with their popular sci-fi looking sleek metal carapaces. Because of lunar orbit rendezvous and payload limits, the superior performing lightweight ILC suit superseded more aesthetic preferences for the Litton.

Surprisingly, these hi-tech suits were handcrafted. Not just the prototypes, but those that maintained microclimates—MEP systems to the extreme—around the astronauts as they traipsed about the moon. Seamstresses assembled these layers with

less than 1/64th inch tolerances. However, as adeptly as ILC combined disciplines and technologies, they still, de Monchaux notes, "proved enduringly incapable of fully adapting to the organizational atmosphere of Apollo," especially in systems management. ILC could not provide the specific documentation their clients demanded.

ILC, winning its first contract in 1962, developed spacesuits pragmatically through hands-on experimentation. Because individual astronauts' dimensions differed, the seamstresses handmade each spacesuit. Inherently at odds with Apollo's systems management organization this rankled government agencies dependent upon paperwork, specifications and precise documentation. To placate their clients, ILC actually provided a film of a spacesuit-clad test subject playing football.

Growing directly from the space program, this rational and prescriptive management system soon pervaded many organizations and disciplines, including city planning. In 1967 Bernard Shriever, mastermind of the military-industrial complex, created a for-profit consortium of companies to address urban revitalization. However, like trying to tame the nuances of the spacesuit, systems theory crumbled when faced with robust organic topics. De Monchaux summarizes, "In spacesuits and in cities both—complex nature subverted such a systematic frame."

Many of de Monchaux's architectural references seem gratuitous, especially where he speeds through such topics as the aesthetics of hard suits, the Bauhaus, an MIT fashion exhibition, Bucky Fuller, Michael Sorkin, and Georges Teyssot's introduction to Diller+Scofidio's *Flesh* (Elizabeth Diller provides this volume's succinct foreword). However, he does delve into control spaces, such as simulation, NORAD, the Johnson

Left to right: The first pressure suit designed by Russell Colley and Wiley Post, 1932; The Litton Mark I; The RX2A, 1965; The AX-1 by Vic Vykukal, 1964.

Space Center, and television studios, once again showing the technological complicity between media and the military-industrial complex.

With so many prototypes and overlapping topics, de Monchaux's non-linear topics become confusing—a timeline and an index would have been helpful references. The interrelated essays escape didacticism and reveal that de Monchaux did firsthand exploration by interviewing primary sources. What could easily have been a dry technical book stays lively throughout.

JAMES WAY IS A BROOKLYN-BASED SPACE EXPLORER AND WRITER.



Handmaking a Thermal Micrometeoroid Garment on a Singer sewing machine.

COURTESY ILC DOVER, INC



Robert Moses-inspired art installation in Brooklyn.

AT HOME WITH MOSES

Robert Moses, He Knows Us?
flatbreadaffair Gallery
180 Nevins Street,
Brooklyn
Through February 20
By appointment
410-409-1216

City planner Robert Moses was the man chiefly responsible for the transformation of New York City into the conurbation of highways and public housing high-rises we know today. This he achieved in large part through force of will, earning him a post-mortem reputation as a sort of human bulldozer. Yet in his lifetime Moses was known to possess a more refined sensibility. Writing poetry while a student at Yale, he maintained an active interest in music and art, contributing reviews to New York newspapers until the day he died.

What would he have said of artist Gabriela Salazar's installation, *Robert Moses, He Knows Us?* A keenly sympathetic reflection on Moses' legacy, the show turns the visual turmoil of the city he

created into an urban poetics in order to reveal just how much "the Moses Effect" has been internalized by those who call New York home.

Indeed, the Moses of Salazar's site-specific creation has been completely domesticated: fledgling Brooklyn gallery flatbreadaffair, which is hosting the show, is located in a private apartment in Brooklyn's Boerum Hill. "We want art to be lived," says curator Rebecca Pristoop, 28. That mission has led, since flatbread's debut in September, to a series of appointment-only exhibitions accompanied by programming that includes panel discussions and elaborate dinner evenings coordinated by co-founder Leah Rinaldi, a trained vegan chef.

Arriving in the middle of one such function, a visitor might have been forgiven for sitting on the art: Salazar's piece (*More Than*) *One Way* is a chair upholstered in a plush white-arrow road sign, complimented by construction-warning throw pillows. On the floor, carpet tape and strips from a tatty rug make up a cushy crosswalk (*Do as I say, don't do as I do*), while in the corner an overstuffed pyramid—Yield (Don't Despair)—is more loveable than any traffic marker ought to be. Is this a searing analysis of the semiotics of urban space? Hardly. Megalopolis as kid's

rumpus room? Definitely.

For a native New Yorker like Salazar, a pair of framed moiré traffic lights, such as those hanging at flatbreadaffair, may be read as portraiture of a very particular kind: *Kinderszenen*, scenes from childhood. (Not coincidentally perhaps, Moses was a vocal advocate of children's playgrounds.) The worksite to which these construction signs allude is one of personal archaeology—and though that makes for a sympathetic ambience, there is a point of discomfort no cushions can cover. To put Moses in one's living room is to recall how many homes he *did* bulldoze.

But the artist is not entirely immune to such considerations. On the evening of the dinner, she sat opposite wayfinding designers Chris Calori and David VandenEynden. Salazar's architect parents are working on buildings displaced and damaged by the current 2nd Avenue subway construction; Calori & VandenEynden are designing the signage for that project. The milieu reinforced a latent theme of the show: that we are all complicit in the creative destruction by which urban space is made. We have seen Robert Moses, and he is us.

IAN VOLNER IS A NEW YORK-BASED WRITER ON ARCHITECTURE AND DESIGN.

URBAN MYTHS/ URBAN REALITIES

Makeshift Metropolis: Ideas About Cities
Witold Rybczynski
Scribner, \$24.00

Witold Rybczynski is an insider the way many critics and historians are not. He was trained as an architect, worked with Moshe Safdie, and has designed buildings on his own. Before becoming a professor in urbanism he taught design, specializing in low-cost housing for third world countries. One common thread that runs through his writing is a deep concern for the human qualities of space and place at all scales. While he never lost the eye of an architect, he has broadened his perspective as a critic to become a disciplined, astute historian of the built environment.

This background makes his latest book, *Makeshift*

Metropolis: Ideas About Cities an exciting distillation and critique of some of the most relevant and significant thinking on urbanism in the United States. While acutely aware of the realities of cities—how they are designed, planned, and developed piece by piece—he can also insert his own understanding as a designer. Thus, he is well positioned to present a balanced view of the "what is" with the "what should be."

Makeshift Metropolis can be viewed as a companion and extension of *A Clearing in the Distance*, Rybczynski's examination of Manhattan and Frederic Law Olmsted. Both books address the complex aggregations that

build cities. And, in similar fashion to *A Clearing*, *Makeshift Metropolis* marks a move away from the author's stories of intimate scales in books like *Home*, *The Most Beautiful House in the World*, *Looking Around*, and *The Perfect House*. Rybczynski is still able to convey the same degree of personal engagement and feeling that characterize these other works.

Makeshift Metropolis provides a sweeping assessment of the most important city planning doctrines and debates of the 20th and 21st centuries. Rybczynski focuses on three dominant theories: the City Beautiful, the Garden City, and the Radiant City. He demonstrates how these ideas have continued to inform debates on urban planning and design up to the present. One of his conclusions is that Frank Lloyd Wright was a prophetic genius for envisioning the endless outward spread of cities into sprawling suburbs. Though this is not necessarily what we want or need, this is the

way things are. Understanding that fact is a crucial foundation for determining future strategies.

These concepts are juxtaposed with the specter of Jane Jacobs' influential book, *The Death and Life of Great American Cities*. Jacobs' model of the city guided by its own crazy logic has come to pass, albeit in unexpected ways. Therefore, the metropolis, as Rybczynski defines it, has become "an unplanned, almost anarchic arena for individual enterprise."

While the book is focused on the American experience, it also serves as an interesting framework from which to view cities in the developing world. It is easy to forget that our presumably advanced and well-regulated cities here in the West are possibly more Jacobsonian than they appear and that the new cities of the "East" are developing along similar trajectories.

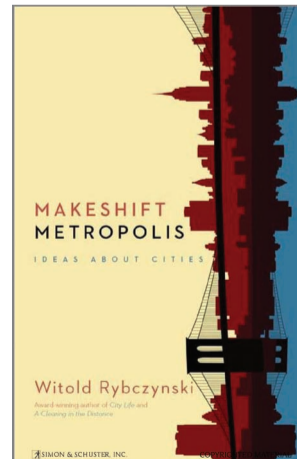
One question this raises is whether Western cities might exhibit similar characteristics to, say, Shanghai if they, too,

were experiencing double-digit growth. The flow of capital exerts more influence than has been previously credited. So while we exoticize urbanism in the "third world" as "chaotic," the same principles underlie our own slower growth patterns. Perhaps they are just not as uneasy with the inherent logic of cities.

Along these lines, how easy it is to forget the explosive growth of American cities in our not-too-distant past, especially in the late 19th and early to mid-20th centuries. This is, after all, why concepts such as the Garden City came into existence in the first place—they were reactions. Cities were getting out of hand and people sought to rein them in before they supposedly fell apart. Enter the architects and planners with their grand solutions. But, as Rybczynski's narrative shows, insight into urban forces and how they might shape more effective planning strategies often comes from other quarters such

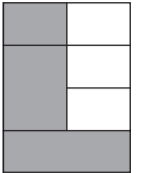
as economics. While we need designers to remind us of what could be, we also need the close reading of what is actually happening on the ground to inform these visions. With any luck, the continued exchange between the two can somehow materialize in real places people actually want...and *should* want to inhabit.

LA-BASED GUY HORTON IS A FREQUENT CONTRIBUTOR TO ARCHITECTURAL RECORD, HUFFINGTON POST, AND ARCHDAILY.



The Architect's Newspaper Marketplace
showcases products and services.
Formatted 1/8 page or 1/4 page ads are available as at right.

CONTACT:
Lynne Rowan
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / lrowan@archpaper.com



photographer: BENOIT PAILLEY

Derek Lam Boutique
Pritzker prize winning architect SANAA

MG & Company
Construction Managers / General Contractors
Hospitality/Residential/Retail • 212 691 4000 • www.mgandcompany.com

Click ● 301

New Empire State Building Display Model

radii inc
architectural models - imaging - effects - done well
66 Willow Ave, Hoboken, NJ 07030 201.420.4700 (p) 201.420.4750 (f)
www.radiiinc.com

Click ● 225

PK-30 system®
SLIDING DOOR SYSTEM • FOLDING WALLS • PARTITIONS

WWW.PK30.COM

Click ● 217

Design Insurance Agency Inc.
*Dedicated to
satisfying the needs of
today's design professional*

90 Broad Street, 15th Floor
New York, NY 10004
Phone: (212) 233-6890 Fax: (212) 233-7852
E-mail: tcoghlan@dia.tc

Thomas G. Coghlan
CHARTER MEMBER A/E Choice
FOUNDER & MEMBER OF a/e ProNet

Click ● 142

Argento Vivo
Curved glass kitchen
design by Roberto Pezzetta

GOOD DESIGN
AWARD 2009

GD CUCINE

Flagship Store:
227 West 17th Street
New York, NY 10011
Tel. (646) 786-0005
info@gdcucine.com
www.gdcucine.com

Click ● 380

THE ARCHITECT'S NEWSPAPER FEBRUARY 16, 2011

TRUMP SOHO

11 TIMES SQUARE

TIME WARNER CENTER

PEARL STREET

TRUMP INTERNATIONAL

ARCHITECTURAL MODELS
TOWERS:
1-212-229-1581
E: LENONMODELS@AOL.COM
SITE: LENONMODELSINC.COM

**LENON
MOELS
INC., N.Y.C.**

COMPUTERIZED LIGHTING W/ CUSTOMIZED TOUCH SCREEN.
MOUNTED INTO A FULL COLOR GRAPHIC CONTROL PANEL©
ILLUMINATING UNIT/OFFICE & DISPLAYING FLOOR PLAN SELECTED
OR COLOR RENDERING, INDIVIDUAL OR ZONED LIGHTING ALL ON
PRE SET TIMER.

Click ● 374

Helping small businesses
strategically grow their revenues

Specializing in the architectural
building products market

Communications ● Brand Development ● Strategic Initiatives

Donovan & Associates will analyze your current business initiatives and provide
cost effective strategies to help create opportunities in these challenging times.

Call Shawn Donovan at 813-220-0039 to discuss our services and how we can support your
marketing efforts. For more information please visit our web site: www.donovan-assoc.com.

DONOVAN & ASSOCIATES
a marketing services company

Click ● 310

LIMBURG Collection

LED Downlights
surface, semi-recessed
and pendant mounted

BEGA sets the standard
www.bega-us.com
(805) 684-0533

Click ● 117



Specializing in High End Custom Residences

BERNSOHN&FETNER LLC
CONSTRUCTION MANAGEMENT AND GENERAL CONTRACTING
BFBUILDING.COM 212.315.4330

Click ● 118

AN JOBS

WWW.EXCHGPOINT.COM

**POST RESUMES, SEEK JOBS, DESK SPACE, RESOURCES, CEU
CREDIT COURSES, COLLABORATIONS, AND ITEMS FOR SALE.**

In these hard times, we want to bring you the essential information you will
need to carry on your business. To that end *The Architect's Newspaper*, the
AIA NY and LA Chapters have collaborated to bring you Exchange Point. Reach
out to others through our web-portal, whether it's seeking temporary design
staffing, available desk space, sharing back-office equipment sales, remote office
space, collaboration opportunities or looking for hard-to-locate resources and
services. You'll find it here.

collaborations
Jobs
SUPPORT
GIGS

real
estate
**FOR
SALE**
VOLUNTEERING

THE
ARCHITECT'SNEWSPAPER

AIA New York Chapter
The Founding Chapter of
The American Institute of Architects



To learn more about products and services advertised in **The Architect's Newspaper**, just note the advertiser's number and log on to www.archpaper.com. Click on our **Red Dot Product Finder**, and you can easily search by number to get free information about the latest products, design professionals, business services, and more.

COMPANY RS #

AFNY 103	Lenon Models, Inc. 374
Bega 117	MG and Company 301
Bernsohn & Fetner 118	Mechoshade 376
Design Insurance Agency, Inc. 142	NCFI Polyurethane 203
Donovan & Associates 310	PK-30 System 217
Esto 314	Radii, Inc. 225
Galaxy Glass & Stone 157	Tenguerian 328
GD Cucine 380	The Ornamental Institute of New York 251
Goldbrecht USA- Retracting 161	Zumtobel Staff Lighting 271
Jay R. Smith Mfg. Co. 377	

THE ARCHITECT'S NEWSPAPER

EAST COAST ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM

REGISTERED ARCHITECTS IN THE NORTHEAST AREA (NY, NJ, CT, PA, MA, MD, DE, RI AND DC) FREE.

THE ARCHITECT'S NEWSPAPER, THE NORTHEAST'S ONLY ARCHITECTURE AND DESIGN TABLOID, IS PUBLISHED TWENTY TIMES PER YEAR.

*Must provide RA number

- | | | | |
|--|---|--|---|
| <input type="checkbox"/> RA number FREE!* | <input type="checkbox"/> 1 year \$39 | <input type="checkbox"/> 2 years \$69.95 | <input type="checkbox"/> West 1 year \$29 |
| <input type="checkbox"/> Institutional \$149 | <input type="checkbox"/> Canada/Mexico \$75 | <input type="checkbox"/> International \$160 | |

Mail this form with a check payable to: The Architect's Newspaper, LLC.
The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007
ref. 02.16.11

Name	Date
Company	
Address	
City/State/Zip Code	
Email	Phone
RA License Number	
Credit Card Number	Exp. Date
SIGNATURE REQUIRED	



INDUSTRY

- ☐ Academic
- ☐ Architecture
- ☐ Construction
- ☐ Design
- ☐ Engineering
- ☐ Government
- ☐ Interior Design
- ☐ Landscape Architect
- ☐ Planning/ Urban Design
- ☐ Real Estate/ Developer
- ☐ Media
- ☐ Other

JOB FUNCTION

- ☐ Academic
- ☐ Architect
- ☐ Designer
- ☐ Draftperson
- ☐ Firm Owner
- ☐ Government
- ☐ Intern
- ☐ Managing Partner
- ☐ Project Manager
- ☐ Technical Staff
- ☐ Student
- ☐ Other

FIRM INCOME

- ☐ Under \$500,000
- ☐ \$500,000 to 1 million
- ☐ \$1 to 5 million
- ☐ +\$5 million

EMPLOYEES

- ☐ 1-9
- ☐ 10-19
- ☐ 20-49
- ☐ 50-99
- ☐ 100-249
- ☐ 250-499

PETER EISENMAN AND MICHAEL WANG ARGUE THE CASE FOR LATENESS

COURSE CORRECTION



ROLAND HALBE

The received history of architecture is marked by ruptures, moments when architecture fundamentally changes in response to—or in the service of—new cultural paradigms, such as classical high styles, or mannerist manipulations of these styles. In the first category falls the whole history of the avant-gardes, their social and aesthetic goals, as well as their formal innovations. In the last century, the distilled clarity of high modernism—the century's high style—gave way to a formalism devoid of a social ideology and tending toward the eccentric forms of the latter half of the twentieth century. History often overlooks, however, those moments in which there is *neither* a recognizable avant-garde, nor a reigning high style.

It is possible that this model of linear, historical evolution can be problematized by other temporal models. Following on the observations of Edward Said and Theodor Adorno, one such temporal model might be described as "lateness." While Said and Adorno cite lateness as a "style," it might also begin to structure an understanding of those temporal disturbances lodged within reigning artistic paradigms. Lateness, then, acts as a critical consciousness which allows one to choose and eliminate certain strategies. It is not possible to use lateness per se as a design strategy. It is rather a consciousness allowing the selection of one strategy over another.

There seem to be two ways to think lateness: First, as a moment in time, in that late work confronts the impossibility of unproblematically translating any present, any spirit of an age, into forms of art; Second, as in Said and Adorno's sense, a late style describes those works of the aging artist which, often following a lifetime of

virtuoso production, refuse the formal clarity of earlier work and court, instead, discordant multiplicity and irresolution. Unlike the work of the young artistic genius, a messenger of the *zeitgeist*, the works of the late artist appear out of time, resisting the call for spectacular form and coherent meaning.

This resistance to any present moment carries implications outside the oeuvre of the individual artist. Lateness (as opposed to "late style") suggests not only the broader, disciplinary dimension to this mode of temporal resistance but also posits an internal structural dimension. Thus, more than a style, lateness signals the latent presence of a deep temporal disjunction within any artistic paradigm. While a "late work" might appear at any given historical moment, it is at those moments during which a dominant paradigm begins to lose its structural tenability that lateness emerges not as an aberrant artistic style, but as a capacity to register the contradictions within that paradigm.

This is not a shift away but rather an extreme form of allegiance to this paradigm in all its contradictions. Accompanying an apparent exhaustion of formal ingenuity, a late work resists the drive for novelty and insists, instead, on continuing to define the rules and limits of disciplinary. In one sense, lateness prolongs a project for artistic autonomy, and yet, because of its drive to extend an idea to its limits, lateness discovers a project's fundamental insufficiency, a critique within a critique, as it were.

The project of autonomy is crucial for understanding lateness as a possible internal disciplinary phenomenon. Said describes the capacity to "endure ending in the form of lateness but *for itself*, its own sake, not as a preparation for or obliteration of something else."

This autonomous mode of a late work, its existing primarily "for itself," determines its displaced temporality. The autonomous work of art obeys its own internal set of rules and inaugurates an internal time apparently at a remove from historical time. Lateness frustrates the *zeitgeist*.

The critical possibilities inherent in lateness are especially pertinent today, when the very real collapse of disciplinary concerns into the concerns of the market and the political effects of mass media threaten to overwhelm the specificity of architectural or artistic criticism. In fact, there is a direct correlation between a temporal (present) lateness and the rise of the influence of mass media. Viewed from an historical perspective, the discipline of architecture *itself* seems to be in a moment of lateness. For architects in the '60s and '70s, for whom the project of autonomy served as the touchstone for a critical architecture that would discover a program ripe for deconstruction, the destabilizing effects of such critiques also inspired far less sober explorations, jump-starting the architectural appetite for splintering, serpentine, anamorphic, and parametric expressionism which exists today.

Architecture has given way to Design. Design, in this context, is seen as a *surplus* cost put into any system of capitalist production. Architecture, on the other hand, is an *excess*, existing outside of any system of production. This is a crucial distinction. As a surplus, design propagates the endless and expansive pursuit of novel forms devoid of critical content. To adapt the language of Robert Venturi and Denise Scott Brown, the reigning building type today is that of the "hyper-duck." That is, branding has overcome one-to-one legibility. This leads to a politics of media where the marketing of

Rooftop as terrain at Eisenman's City of Culture of Galicia, Santiago de Compostela, Spain.

a work becomes more important than the work itself. As Alejandro Zaera-Polo argued in "The Politics of the Envelope," in a recent issue of *Log*, "The contemporary city is built for corporations run by administrative boards for multinational shareholders' interests.... How does one construct the face of the faceless?" Contemporary architecture already seems to meet these new demands for a mutable iconicity. New methods of "non-hierarchical" facade design, such as parametric processes, only make apparent the latent potentials for architecture's geometric development to produce infinitely variable forms. How does one choose? What are the operative value systems?

This apparent assimilation to a program of product design, also inflates the field of operations internal, now, to design. As the media politics of consumer legibility become the dominant mode for constructing and perceiving the built environment, little remains today that is not designed. The naming of an object, its perceptive and aesthetic availability, accords with its exchange value. The result: the drive for aesthetic innovation, originating as an aspect of an hermetic formalism, assumes an ever greater relevance to all spheres of human production.

What is the difference between a hermetic formalism and lateness—innovation for its own sake rather than a critique of that very same formalism? The very expansion of design effects a sealing off of that which constitutes non-design. This process both complements and parallels the operations of an increasingly autonomous—and pervasive—system of capital. Late capitalism describes the annexation of the political, social, and aesthetic by relations of exchange. The proliferation and intensification of these relations constitutes an ever-expanding and auto-generative field of operations: an autonomy of the market.

While every autonomy is premised on a disavowed heteronomy, late capital, as a program of expansion and, also, integration, subsumes this difference within its very self-sufficiency. If the internalization of difference is at the origin of any project of autonomy, then architecture, like other autonomous projects, has co-opted the market's demand for novelty as coextensive with an autonomous practice of formal generation and experimentation. Of course, the assertion of architecture's autonomy and the autonomy of the marketplace are not, necessarily, entirely discrete.

The one does not preclude any relation to, or even overlap with, the other. Rather, the very "outside" on which autonomy depends has been demolished: "Alles ist Architektur," declared architect Hans Hollein in 1968. The proponents of architecture's autonomy in the 1970s believed in quite the reverse, that architecture's autonomy constituted a closed linguistic system that could be clearly distinguished from other artistic modes. Both proved feeble in face of the recent decline.

If there are two versions of autonomy, there are also two modes of lateness. First, there is an expansive autonomy, the autonomy of the marketplace and of design, and second, an internally-organized autonomy, the autonomy of language and of an embattled "architecture." The former subsumes its other (with exteriority or impurity), while the latter discovers this difference *within* its very originality. The philosopher Jacques Ranciere has suggested that "a form of autonomy is always at the same time a form of heteronomy." This coincidence of autonomy and heteronomy is nowhere as evident as in the contemporary aesthetic order. In his *Aesthetics and Its Discontents*, Ranciere writes: "For aesthetic autonomy is that of an art where there is no border separating the gesture of the painter devoted to high art from the performances of the acrobat devoted to amusing the people, none separating the musician who creates a purely musical language from the engineer devoted to rationalizing the Fordist assembly line."

Architecture's untimeliness in this current sense is not so much a reflection of a change in times, of styles, of the relation of the artwork to divine or state power—or even, in a reductive sense, the changing relationship of architecture to capital—so much as it is an effect of the stuttering discrepancies of architecture's internal mechanisms, which, it is being argued, are exposed by a model of lateness.

The abolition of the time of experience in the modernist plan (the plan as the instantaneous reading of space) underpinned a modernist architectural autonomy. The current degradation of the plan—no longer the site of radical architecture—corresponds with the disruption of a modernist architectural temporality. And while the ascendancy of the architectural surface represents contemporary architecture's dominant mode, late work continues the unfolding of a modernist temporality.

PETER EISENMAN IS THE PRINCIPAL OF EISENMAN ARCHITECTS; MICHAEL WANG IS A NEW YORK-BASED CRITIC.



INSPIRE

Be inspired by the newest kitchen and bath products, trends and techniques.

INNOVATE

Discover innovative and practical solutions to those everyday design dilemmas.

COLLABORATE

Network with your industry peers and forge new business relationships.

Designed by NKBA Member Wendy F. Johnson, CKD, CBD
Olson Photographic, LLC



Kitchen & Bath Industry Show
April 26-28, 2011
Las Vegas Convention Center

Join us at the world's largest international trade event focused exclusively on all aspects of kitchens and baths. Collaborate with other kitchen and bath pros, attend relevant conference sessions, and discover the latest products, trends and techniques from the industry's leading manufacturers.

Register today at KBIS.com using registration code AD134 for free show floor admission.

Collaborate. Innovate. Inspire.

Sponsored by

KITCHEN AND BATH BUSINESS
K+BB
DESIGN • INNOVATION • LIFESTYLE



MAKING YOUR BATH DREAMS A REALITY

IL BAGNO ALESSI ONE

DESIGNED BY STEFANO GIOVANNONI, SWITZERLAND

LAUFEN



MANHATTAN 22W 21ST, NYC
HBS 567 RT 46W, NJ
HARRISON 1000 SOUTH 2ND ST, NJ

INFO@AFNEWYORK.COM
INQUIRY@AFNY-HBS.COM
AFNEWYORK.COM

AVAILABLE AT

A F N Y

FAUCETS FIXTURES BATH TILE

Click ● 103